and musical farce probably had its first emphatic procamation here when the skirt dancer of the London stage were at the height of their shortlived popularity. Certainly New York never realized how important linen and lace, tucks and ruffles might be until the skirt dancers travelling back to London from Australia stopped off for a brief stay at the old Standard Theatre, then at the southwest corner of Sixth avenue and Thirty-third street. There were some of the most famous names in the history of English burlesque in the company, although the interest of the public in advance was slight. Not Nellie Farren, Fred Leslie, Letty Lind, Fred Lonnen nor Sylvia Grey was able to attract a large audience to see "Monte Cristo, Jr.," and there was no enthusiasm equal to that which greeted the amazingly graceful skirt dancing of Sylvia Grey. Letty Lind came in equally for her share of success, but it was Miss Grey who, stepping out of the shadow into the spotlight, gave New York its first sight of the style of dancing then so popular on the London stage. Kate Vaughn had started the fashion, but there were among her successors no more eminent exponents of this essentially British ert than Miss Grey and Miss Lind.

cise any charm But it was the revelation of the part that underclothes took in these amateurish and graceful steps that stonished the public. There was little or no exposure. A glimpse of silk stocking here and there was quite as permissible in the drawing room as the stage. While dainty limbs swathed in sheer linen ornamented with such details as tucks and Valenpuffs and ruffles swung ciennes. through the harmless manosuvres of the drawing room dance they established forever the importance of lingerie as an aid to art. The skirt dance is as dead as any other diversion of the '80s. But the importance of lingerie in the musical show has developed Gibraltarlike qualities.

Indeed, when the popularity of Letty Lind came to an end the vogue of this

school of twirling about wrapped in lingerie or skirts had ceased to exer-

So the stage manager, producer, costumer or whoever may have under his immediate direction such essential er, gives himself away to me with a details of a musical play realizes to- sneeze, I cut into the plot at that moday that there is no way to make his ment last night with an unpro- who designed the costumes, tound to chorus so appealing to the audience grammed Chaplin sort of a walk. I her surprise that after all she didn't of the lace and linen, maybe of the audience, but the largh that came was silk and a-jour, to suggest the ordinary apparel of womankind. No substitute ever lavented by a bold designer in fleshings, trunks or breeches had half the allurement of the dainty and diphanous and filmy petticoat that first swirled to the intensely British music of the old Galety burlesque. The

Flo Ziegfeld must look to his laurels. to be whenever the good looks of the plains why I feel more at home in the shoulder, are filling every window stage are in question, has long been musical comedy, for as the kid next on Broadway and Fifth avenue to-day. unquestioned. But this year, while it door wight go too far to say that his foot sense." has slipped, it is at least true that he has stumped his toe against this important problem. For the chorus, the rank and file of the choristers, the constantly reappearing sand hogs of the merry merry, are by no means beautiful

been known as the show girls in pre-

The slim are there, modish to the point dozens of other "old maid" roles. of emaciation, but the plump, delicately | Before going on the stage Miss Frid-

Vaudeville and Burlesque.

PALACE - The directorate nere, it is announced, has booked Victory programme this week, featuring the signing of the peace treaty and the Fourth of July. Jack Norworth has been selected to lead the pageant of triumph, with new songs and new jokes that are so constructed as to score regardless of whether he Germans sign. RIVERSIDE—The Four Mark

Brothers, presenting "'N' Every-thing" with a heady mixture of clowning, singing and dancing, will appeare those who are moist outside, but dry inside, in al-liance with Ruth Roye, who will present the technique of syncopation acquired in her travels from the box office of a small Brooklyn theatre to the dizzy heights of vaudeville stardom.

COLUMBIA — "Peek-a-Boo" is all costs. at all costs.

HE connection between lingerie | under the taut muscle. All types of the unfadingly lovely are there select by the eye of an expert—presumal the expert eye of Mr. Hammerstein.

SHE FEELS AT HOME.

T'S herself is in musical comedy right now - Peggy O'Neil, who was after playing "Peg o' My Heart" and "Top o' the Mornin;" and n a pother of other real Irish come dies, until you'd never believe that she'd be able to say divil a word without butterin' it with a brogue. But there she is now at the Salwyn Theatre in "Tumble In," a grand leading lady dressed in a pearl necklace and stockings and a yard of silk.

"And why shouldn't I be in a musical comedy, wiff ye tell me?" says pretty Peggy, tilting her nose ten de-grees higher than its natural slant. Faith, and it's the right place for s harp. I've tried them all now, drama, comedy, romantic plays, and even pictures, and now it's musical comedy. Yes, and "Tumble In' is the best show Broadway, and, faith, why shouldn't it be, ain't I playing in it?" asked Peggy with real Irish naivette

"Musical comedy is so informal ifke," continued Miss O'Neil, who, by the bye, confided that she is dropping er brogue at the rate of fifty words a day through a system of elecutionary practice. Not that Peggy would forsake the mother tongue for the whole world, and the English navy, to boot, but she feels that she is too versatile an artist to restrict herself to the Irish roles that have hitherto identified her. Besides, Arthur Hammerstein and Selwyn & Co. have a part carved out for her in another nusical comedy next season that is anything but Irish, and by way of em phasizing her versatility, the new role is as far removed from her present municipal theatrical organization in portrayal of the bibulous Anne Wil-son as soda water from whiskey. "As I was saying," pursued Miss

O'Neil, "musical comedy is a real free bat of the eye is measured like clock work. With these so-called 'legiti- Shuberts. mate' restrictions, it is like working in a factory compared to the fun that breaks every night in musical comedy playing. Why, bless you, I get as much fun out of 'Tumble In' as a puppy with an old shoe.

instance, in the scene where the burglar, hiding in the dumb wattwasn't looking for a laugh from the have so very far to go. sufficient to 'kill' the burglar's sneeze, only half of the audience hearing it. The burglar, in the person of Ben smartest chorus lady who steps from Hastings, didn't know whether to her limousine at the stage door has sneeze again or not for fear of ruin- painstakingly copied the costume of ing the plot, so, without hesitation, I her great-great-grandmother. turned and shouted, "sneeze louder." "There was no difficulty in fun to play in a musical show.

door will tell you, 'Peggy ain't got no "Even the demure mund collars of fitted, with little round collars of

BACK TO NEW YORK.

What would on the other hand have the Broadhurst, first made her debut But the likeness vious years are as comely as ever by on . Broadway. Since then Miss at the waist. Miss 1820's lower exnature and as temptingly revealed by Friderici has appeared on Broadway art as they ever were. And they are only twice, once with Guy Bates Post uncommonly clever in doing what has in "Omar the Tent Maker" and now in been assigned to them as a means of "39 East." This, of course, does not ciennes, bolts of ribbon tied in true ing, as the woman of previous generative who appear in the 1830 dresses of revealing their physical charms. But mean that Miss Friderici was idle in of the well clothed and drilled chorus the interim. For two years she toured distributed here and there around there are few to be called beautiful, with "Bunty Pulls the Strings" and at They are all that dear girls should be, the suggestion of William A. Brady enthusiastic, friendly, smiling and, so he changed her name temporarily to far as one may detect with the naked Jean Burnett, because, as the producer eye, striving to please. But they are explained, "people won't believe you shaped affair, which newhere meas-not all, in the fullest sense of the word, are Scotch if you call yourself Blanche ured more than three-quarters of a okers.

Friderici.'" And in speaking of nationality, Miss Friderici is of Yankee-Mr. Ziegfeld's rival in this important detail of a musical play. Arthur Hammerstein has in his previous list of successes shown no special finesses, alun in Portland. Whise Friderici is of Yankee and severely decorated with about 300 buttons crowding one upon another in a straight line up the back. As for successes shown no special finesses, alun in Portland. successes shown no special finesses, al- up in Portland, Me. Because of her though his kill as a showman in de- sharp, Yankee features, Miss Friderici ingly frilly and feminine of pantavising broadly comic pieces with highly has been repeatedly called upon to popular music has steadily advanced play the role of a spinster. In "Bunty" him as an entrepreneur. In "Tumble she played a Scotch spinster of severe mure little white ankles and black In," however, he appears as a fastidi- mien; in "39 Blast" she plays a similar ous connoisseur of feminine beauty, role, but the character is American Dainty specimens of native leveli- and during her membership with the ness in every form of its manifestation Northampton Players, in the Massa-

billowy, are not neglected. There is ericl did much amateur work, appearthe tender rotundity that swells with ing in a number of old English comethe softness of the peach's cheek and dies under the direction of Cyril Cowthe athletic shoulder, velvety smooth ell Moyle. She also attributes her hoels upon which her ancestress stage career to Rose Etynge, who gave would have looked with iil concealed er many opportunities before Miss horror, Friderici had definitely selected the Many of these old time frocks are movement, and is in hopes of some her bobbing gray curls wears a de-day organizing a company of her own. licious affair of gray and lavender and It was three years ago that she joined silver whose original appeared at a fa-

the country, and appeared in almost 200 different roles with this company. Now that she has made one of the outstanding hits in "39 East" Miss and easy affair compared with hard Friderici's remaining on Broadway is and fast dramatic pieces. In a regu-lar play you have got to make your- the road with that comedy next fall, self fit into the machine, and every she will immediately begin rehearsals in a new play to be produced by the

HOBSTAR

DRESSING THE GOOD FELLOWS.

N bridging over the gap between 1830 and 1920 for the costumes for "She's a Good Fellow," the new Dillingham production at the Globe Theatre, Gladys Monkhouse,

It was all a question of the lower extremities. From the waist up the

"There was no difficulty in getting swish of the ruffled skirtlet is as potent to allure as it ever was and the wise builder of the summer show has not neglected this important aid to mean ruin to the plot of any kind of the property of the summer show has not neglected this important aid to mean ruin to the plot of any kind of the same ruin to the plot of a a play. And, that is why it is more now. The milliner was just as accomfun to play in a musical show. modating, for the little flat hats, tipped Fig Ziegfeld must look to his laurels.

His ability as a showman of feminine pulchritude, as the phrase has come to be whenever the good looks of the sense is more important. Which ex-

> cream colored embroidery, fastened with a big cameo brooch, or the evening waists dropping off the shoulders with a coquettish little shawl of silver T was fourteen years ago, in "The lace, offered not the slightest difficulty Darling of the Gods," that for every dressmaker on the avenue is Blanche Friderici, in "39 East" at turning them out constantly for her

But the likeness ceased abruptly at tremities disappeared in a perfect ballovers knots and a dozen nosegays the vast circumference.

Miss 1920, with the aid of a shoe horn and a maid, succeeded in getting her, shapely members into a tube ured more than three-quarters of a skirted lady sports the most bewitch lettes, with row upon row of lace falling in ruffles over a pair of desatin slippers laced up with narrow ribbons-while the limited confines of the "lead pencil" skirt permit only a are to be seen in this happy cohort, chusetts town by that name she played though the black satin slippers are pair of glove silk "knickers"-alstill in evidence as they were a hundred years ago. Only the Broadway beauty of to-day has them out as Oxfords, with a vamp as long and slim

stage as a profession. She has always setual reproductions of famous old cosbeen interested in the little theatre tumes. Pretty Florence Bruce with

It was quite a task to find the faille of her costume. silks which would "stand alone," the

can be made with his voice.

JULIE

BALLEW

GAIETIES

IN

levely wife of a French Ambassador. | tions took pride in the heavy stiffness | 'She's a Good Fellow' declare that

"And the strangest thing of all," deembroidered muslins and the "puce" clares the designer, "is that while we ribbons beloved of the readers of are fond of quoting woman's dress as Godey's Ladies Book, which, by the the surest proof of the way in which way, furnished several excellent sug- the sex has advanced in practical matloon, on a foundation of crinoline and gestions, for the woman of to-day determ, departing from the ridiculous wire, with billows of creamy Valen-mands that her silks be soft and cling-styles of other days, still the girls

they are delightfully comfortable as well as charming to look upon, and offer far more freedom of movement than the Broadway hobble of the moment.

THEL DANE, who with Cyril

On the other side she has played in "The Glad Eye," known here as "The Zehra,' which over there proved very popular, so much so that Miss Dane had at least four separate engagements in the same play.

MISS DANE OF LONDON.

Keightley is featured in "A Little Journey" at the Vanderbilt Theatre, is a very well known English actress, who is not playing her first engagement in this country. as many suppose, for she has had experience here previous to her engagement in Rachel Crothers's railroad comedy. That she is not remembered for her work with George Ariiss in his revival of 'The Professor's Love Story" at the Knickerbocker some two seasons ago is due to the fact that Miss Dane had come to America fresh from England and was suddenly called back to London on account of the sickness of a relative. That she is here and acting again on Broadway is due to Cyril Keightley, who has acted with her both in Eng-land and Australia. Some few months ago, when it became necessary to make a change in the leading feminine role of "A Little Journey," Mr. Keightley suggested Miss Dane, and it goes without saying that his suggestion was adopted. Miss Dane has now given over one hundred performances of the distracted heroine of "A Little Jour-

over England but to Australia and Africa. She

RIVOLI-Elsie Ferguson in "The Avalanche," a photoplay based on the novel by Gertrude Atherton, will endeavor to show that a taste for gambling can be handed on from generation to generation like a family heirloom, though Darwin never read evolution in this way. In making known this great truth to the world Miss Ferguson will lead a double life, as Chichita, the daughter of a Spanish gambler, who stakes her love on another gambler, and also as her own daughter, the child with the inherited desire for picking winners. A Harold Lloyd comedy, "Just Neighbors," will relieve the tension of having our sins exposed to us; a Prizma scenic, "Old Faithful," will vie in its geyser scenes with the volcanic qualities of Chabrier's "Espana," by the orchestra, and because of the Spanish atmosphere of the feature film I. chestra, and because of the Spanish atmosphere of the feature film, L. Van Dyke will also erupt with a cello solo, "Spanish Serenade."
STRAND—In presenting Louise Glaum in "Sahara," the manage-

MOTION PICTURES

RENE

ADOREE

1919"

GAIETIES OF

NAMED AND A STATE OF THE STATE

expects the audience to get all wrought up over the desert. The Sahara is said to have been mounted in this picture as never before, an important part of the setting being Miss Glaum. In this photoplay by C. Gardner Sullivan, she plays the part of a cutie of the Paris stage, who goes to the desert as the wife of an American engineer, but grows tired of the monotony of being a sandhog and shakes the dust of the Sahara from her with a Russian baron. In order to put the desert on a still more vivid basis, the orchestra will play Herbert's "The Wizard of the Nile." Redfern Hollinshead will expand his tenor with "A Rose, a Kiss and You," and Joe Martin, the simian Charlie Chaplin, will show the funny side of being an ape with "A Jazz

RIALTO-Comedy will be rife here, with Marguerite Clark coming to grips with Clyde Fitch in "Girls." In this adaptation of the stage success Miss Clark plays one of her inveterate man hating roles, forming a bachelor girls' club, which ultimately goes to pieces because it appears that under no circumstances can the world get along without men. Besides a Sunshine comedy and a Bruce scenic, the orchestra will let go with Von Suppe's "Beautiful Galatea"; Ross Legeia and Edoardo Albano will shoulder a duet from "Il Trovatore."

Legeia and Edoardo Albano will shoulder a duet from 'll Irovatore, and Julia Henry will unloose "Homing," by Theresa Del Riego.

BROADWAY—At last the event for which many New Yorkers have deferred their vacations is positively announced, and Mack Sennett's comedy in six parts, "Yankee Doodle in Berlin," will engrave its name on all hearts, starting to-night promptly at 7:30. Mack Sennett's bathing beauties are advertised to appear in person, to allay ex-With Bothwell Browne, hero of the comedy, present an Oriental divertissement that would have made the "Arabian Nights" a Broadway hit. In the comedy itself Marie Prevost, Ben Turpin, Chester Conklin, Charles Murray, Ford Sterling and Charles Lynn will be nice to the girls. PARK-Jess Willard continues in "The Challenge of Chance" to

knock 'em dead. "
GEORGE M. COHAN-"Broken Blossoms," the D. W. Griffith repertoire offering, absolutely refuses to go away and leave the city bereft of its beauty

CENTRAL-"Open Your Eyes" holds on here.

The Elder Miss Blossom." Then, too, she appeared with Ethel and 1:30, in the projection room of the Irving in Gladys Unger's play "The Rialto. These auditions will be under Son and Heir" at the Strand Theatre. the supervision of Edward Palek, fer Previous to these and during her apprenticeship she played in numerous Opera House, and a member of Mr. Shakespearian productions, a series of Riesenfeld's musical staff. Mr. Fakk Barrie plays and finally the leading will decide on the merits of the more roles in an English repertoire com- worthy aspirants, who will be given a pany. Her engagement with the latter organization took her not only all

In the ultimate hope of discovering

Kendall, for whom she served as the Rialto, Hugo Riesenfeld has arranged leading ingenue in "I Am Master" and for a series of voice trials which be held every Saturday between 12 M special hearing by Mr. Riesenfeld. It may encourage young singers to learn that it was in this manner that Martin Brefel, Emanuel List, Greek Evans and Jean Gordon, now engaged at the Metropolitan Opera House, were first

SUMMER RESORTS.

LUNA-The spectacles, thrill ing rides and free vaudeville shows continue to take the minds of hordes of persons off the question of how high next month's

STEEPLECHASE - Bathing. dancing in the ball room and rid ing the fiery steeds are the main features of the social season here that attract the seaside butterfly PALISADES-Dancing along

the "Inland Sea" to the music o a jazz band, with nothing between you and aboslute freedom but a bathing suit, exerts its quaint fascination over the multi-



THE WEEK'S OFFERINGS.

TO-NIGHT—Cohan & Harris Theatre: A special benefit performance vill be held to help Duncan MacDougall forget that the Bureau of Buildings administered chloroform to his Barn. The

same bill of one act plays, which came to the attention of

building inspectors, consisting of Anatole France's "Crainque-bille," J. M. Synge's "The Tinker's Wedding" and Mac-Dougall's farce, "The Gollywog's Control," will be made to yield up tribute by the original cast. And, in case any one might con-sider this an inducement, it is announced that Bobbie Edwards,

the sweet singer of Greenwich Village, will sing if arrangements

ESDAY—Forty-fourth Street Theatre: Lee & J. J. Shubert will offer the "Shubert Galeties of 1919," to take Broadway's mind off its sufferings. The theatre has been remodelled, but it will hold

a chorus that is absolutely warranted to need no remodelling. The

production is in two acts, twenty-eight scenes and several spot-lights. The dialogue is by Edgar Smith, the lyrics by Alfred

Bryan, and music by Jean Schwartz, with additional songs by Blanche Merrill. The dance numbers have been arranged by Allan K. Foster and Kuy Kendall. The production has been

staged by J. C. Huffman, under the personal direction of J. J. Shubert. The cast, numbering over 125 persons, includes George Hassell, William Kent, Stewart Baird, Marjorie Gateson, Mar-

guerite Farrell, Lottie Horner, Julie Ballew, Frank Kingdon and

EDNESDAY—Greenwich Village Theatre: After having been de-ferred to the point of driving Sheridan Square into hysteria, "The

Greenwich Village Nights" will add its quota to the culture that

is growing up around Washington Square, with no change, except that the word "Follies" has been retired from the production out of a warm regard for F. Ziegfeld, Jr. The show girls still, de-

spite the lapse of a week, constitute a model chorus-something

BATHING GIRLS "LISTEN LESTER" KNICKER BOCKER THEATRE